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CALIFORNIA MUSICAL JOURNAL

F. L. Zifferer,
EDITOR AND PUBLISHER

Contents.

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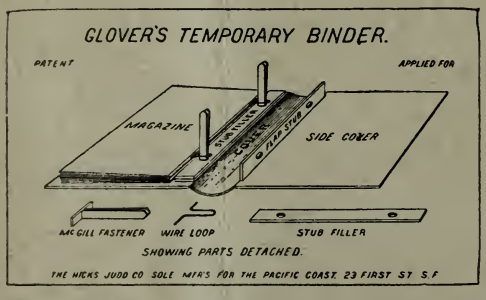

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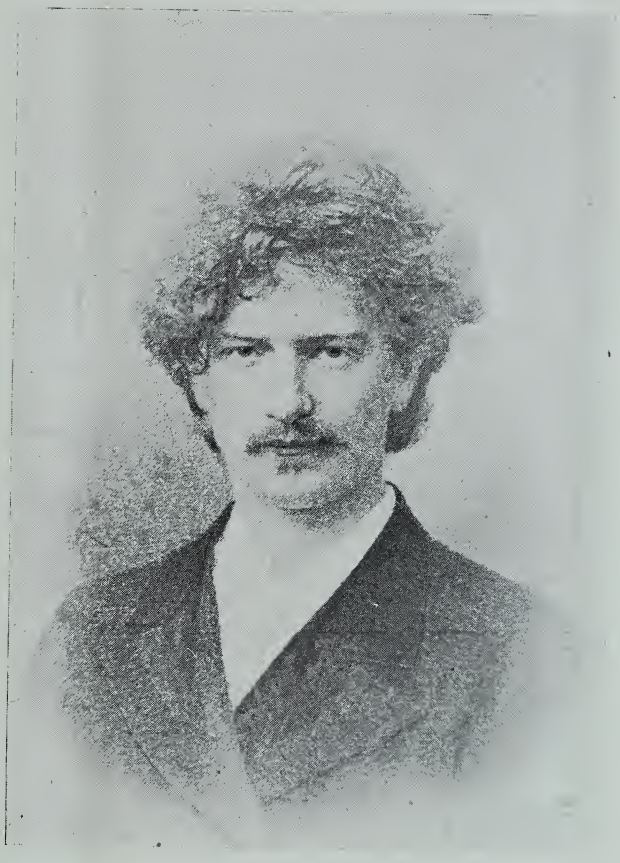

IGNACE JAN PADEREWSKI.

Supplement to the
CALIFORNIA MUSICAL JOURNAL.

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California Musical Journal.

VOL. 2 SAN FRANCISCO, FEBRUARY, 1896. No. 5.

Paderewski Clippings.

IGNACE JAN PADEREWSKI was born on November 6, 1860, in Podolia, a province of Russian Poland. Although his love of music was evinced at a very early age, he was not able to take lessons until he was twelve years old, when he went to Warsaw and studied under Janotha. At sixteen he made a concert tour in Russia, but met with little success. After two years additional study at Warsaw he was appointed to a professorship at the conservatory. At the age of nineteen he married a Polish lady, who died one year later, leaving an invalid child, who is now living in Paris.

After the death of his wife Paderewski went to Berlin, devoting his time exclusively to the study of music. Here he remained for three years, and then went to Strasburg as professor at the Conservatory. It is possible that Paderewski's latent powers might have remained undiscovered but for an accidental meeting with Mme. Modjeska and her husband. The great actress quickly recognized his rare gifts, and no doubt persuaded him to give up the drudgery of teaching and devote himself to an artistic career. Accordingly, Paderewski removed to Vienna, where he studied with Leschetitzki, the celebrated pianoforte teacher. His debut in Vienna passed off without exciting much enthusiasm, but in Paris the press and public were quick to appreciate his exceptional talent. His first public appearance in London was on May 9, 1890. At this recital but few people attended, and the total receipts did not exceed $50! A Paderewski recital in London today would probably net about $5,000, which is as much as Patti received in her best days.—*Examiner.*

Paderewski has begun his third season, and the indications point to a success rivaling his previous tours. Over $5000 were taken in at his first New York concert. His style has broadened and his playing is better than before.

Factors in Paderewski's Playing.

From the American Art Journal.

The supreme achievement of Mr. Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the acme of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers upon metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately and without pounding. But that has not satisfied Mr. Paderewski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct, and its results are perfect. Pianists know that some teachers advocate the elevation of the back of the hand, and others its depression. Mr. Paderewski uses either position, according to the tone he desires to produce. And his pedaling is simply beyond description. He seems to do almost as much playing with his feet as with his hands. And it is all for the sake of tone color, for it is the combination of expert pedaling with the variety of touch that colors the tones.

But even the singing tone would become monotonous were there no rhythm in the playing. Rhythm in piano playing resolves itself into correct timing and accentuation. Every note must have its proper duration or the rhythm is disturbed. Every tone must be sounded with the correct dynamic relationship to those which precede it and those which follow it, or the rhythm disappears.

Further than that the contours of the melodies are spoiled. The phrasing is disarranged and the musical outline of the composition is distorted. Rhythm is, of course, primarily a matter of artistic judgment, but is is conveyed to the hearer by the blows of the fingers, and is the mechanical result of absolutely just distribution of force. It is, therefore, dependent on the same technical accomplishments as tone-color. Mr. Paderewski's rhythm is flawless. He never offends the most judicious listener either in quality or dynamics, but on the contrary accentuates in such a manner that the phrasing of a composition comes out in the clearest possible light.

So much for the mechanical features of Mr. Paderewski's playing. But behind the technic is the soul of an artist. Without musical emotion that can be communicated to the hearer the most exquisite touch in the world will have no effect. Temperament, temperament is what we all cry for. What is temperament? It is hard to define, but easy to discern. We know that Jean de Reszke radiates with it, and that Melba is absolutely without it. All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of an artist to be fanned into luminous fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning hungry aspiration is so often mistaken.

Mr. Paderewski has a powerful musical organization. He is, as Mr. Swinburne would phrase it, "filled full to the lips and eyes" with temperament. He throbs with emotion, which may be accepted as the threefold product of nationality, personal character and experience. The Poles are a keenly susceptible people and they are full of fire and passion. They have suffered much, and their emotions have become a part of their national heritage. Mr. Paderewski is a Pole, and he is one who combines national characteristics with a gentle, amiable and sensitive character of his own. This is not the place to speak of personal experiences which have deepened the emotional nature of this artist. It may suffice to recall the old story of the singing master who, on hearing an unimpassioned soprano, said: "If I were that woman's teacher I would marry her and break her heart; and in two years she would be the greatest singer in Europe."

Ed. Christiani, in his "Principles of Expression in Pianoforte Playing," allots this work to emotion, which he describes as the power of conceiving and divining the beautiful. This, of course, is only a partial statement of the truth. The emotion of a musician contributes the sympathetic element, without which no amount of intellectual application will be sufficient to reveal the content of a composition. The player must be able to feel the composer's emotion or he can not reproduce it for the hearer. Dr. Von Bülow failed here; he showed with much skill the constructive, or purely musical, beauty of every work, but he could not transfer its emotion. On the other hand, emotion without complete intellectual perception results in mere sentimentalism, and is more likely to obscure than reveal the constructive work of the composer. Variety of tone color, contrasts of power, and all the other elements of musical expression may be distributed in such a way as to produce a ravishing effect upon the ear without resulting in truly artistic work. It is only when the intellect has so analyzed the work that these things are correctly placed that the masterpiece glows before us in its original power, convincing us and swaying our emotions. Mr. Paderewski is a man of well disciplined mind. He has broadened his perceptions and strengthened his reasoning powers by the study of many subjects not connected with music. His inate refinement has been polished by culture, and he has also made himself a complete master of musical construction. He analyzes a composition with the skill of a mathematician, but with the feeling of a man of powerful musical temperament. That he goes through this analytical process with the smallest works in his repertory, as well as with the largest, is abundantly demonstrated by the exquisite adjustment of his purely technical effects. Not a single measure is ever read in a slovenly manner, but each one is treated with the most loving care for its melodic outline, its individual rhythm, its rhythmatic relation to the remainder of the phrase, and its office as an element in the composition as a whole. No matter how rapidly or mechanically difficult the passage, the result of Mr. Paderewski's private study as revealed to his hearers is manifested in this remarkable insistence upon the artistic relations of the thousands of tones in a composition, coupled with a mastery of tone color, which preserves at all times the vocal illusion. And behind all this lies a mental grasp of the organic unity of the musical work which gives to us a symmetrical and satisfying interpretation.

W. J. Henderson.

Paderewski as a Composer.

From the "Musical Age."

Great as Paderewski is as a virtuoso, we must not overlook his talent as a composer.

In the summer of 1893, Paderewski wrote his

"Fantaisie Polonaise," which has brought him more fame than anything he has composed so far.

It aroused the same enthusiasm in this city as it did in London, Paris, Dresden or Leipzig.

Its chief characteristics are its intense national feeling and constructive skill. The themes are all original. The melodic kernel of the entire composition is in the opening phrase of the orchestra. The orchestration is superb. This work has already been so minutely described that it would be superfluous to enter into further details.

Among his best known compositions we may also quote his Minuet. A writer in the German periodical *Ueber Land und Meer* tells an amusing anecdote about this Minuet:

"When Paderewski was a professor at the Warsaw Conservatory; he was a frequent visitor at my house, and one evening I remarked that no living composer could be compared with Mozart. Paderewski's only reply was a shrug of the shoulders, but the next day he came back, and, sitting down at the piano, said, 'I should like to play you a little piece of Mozart's which you perhaps do not know.' He then played the Minuet. I was enchanted with it, and cried, 'Now you will yourself acknowledge that nobody of our time could furnish us with a composition like that!' 'Well,' answered Paderewski, 'this Minuet is mine.'"

The opera which he has recently completed will have its first performance in Buda-Pesth, London and Dresden. It is on a Polish subject, its scene being laid in the Carpathian Mountains.

Rubinstein's secretary had the privilege, in Paris, of hearing him play parts of this opera. He said:

"Like all Poles, Paderewski is superstitious, and believes that any undertaking spoken of before its completion more or less presages ill-luck; consequently I had to give him my word of honor I would keep silent on the matter of this new opera. However, there is one thing I can say without overstepping the mark, which is, that this opera of Paderewski's is going to do more for his fame than even his piano-playing has done, and that it will mark an era not only in the great pianist-composer's career, but an era in art itself. It is an absolutely superb work, great in intensity and full of truly human pathos."

We will not be surprised if, in the near future, his fame as a composer will equal his reputation as a pianist.

That he should have triumphed over the cultured audiences of the civilized world, as well as over a mixed assemblage, which he frequently faced in certain cities, by the power of his art, and not by any touch of charlatanism whatever, is not only tribute to his wonderful artistic ability, but also to his sympathetic and magnetic personality. Notwithstanding his phenomenal success in all countries, he has retained the geniality and the simplicity of Paderewski the débutant.

Paderewski first made his début in Vienna in 1887, and was at once recognized as one of the most remarkable pianists of the day. Several visits were then paid to the principal cities of Germany, and in 1889 he made his first appearance in Paris. His first performance in England was in May, 1890, and he first played before an American audience in 1891. Since then his succession of triumphs is a matter of common knowledge.

It is said that hundreds of inquiries were received during last week at the Chicago Auditorium from towns within a radius of two hundred miles of Chicago, and it is scarcely to be doubted that the two recitals he gives this week in that city will fill the Auditorium to overflowing.

Jealousy Among Pianists.

BY HENRY T. FINCK.

It was during the second concert tour of Paderewski in America, when he never earned less than $1500 in a small town, and as much as $5000 and $7000 at a single concert in New York and Chicago—the total receipts for sixty-seven concerts being $180,000—that I was accosted one evening by a well known pianist who is noted for his insane jealousy of all rivals,—a pianist, I must add, who has never had in America the success he deserved. He was highly indignant over what he was pleased to call the "Paderewski craze," and although he knew that I was one of the most ardent admirers of the Polish pianist, he volunteered the sneering information that there was "more genius in the little finger of D'Albert than in the whole of Paderewski." I was naturally angered by this ill-bred remark addressed to an enthusiast, and, my "dander" being up, I replied sharply: "Mr. X, in *my* opinion there is more genius in the little finger of Paderewski than in all other pianists I know rolled into one." It was a cruel retort—brutal, if you will—and, of course, I did not mean it. The pianist seemed stunned for a moment, then he said mildly: "Well, I think you will find the artists agreeing with me." "I know that Mr. Joseffy and Dr. William Mason, the two most eminent authorities on piano playing in New York, do not agree with you," was my answer. "Besides," I added, my "dander" being up again (dyspepsia, I suppose) "I consider myself more or less of an artistic individual, even if I do not play the piano in public." And with this I turned my back on him and gave the usher my seat-checks.

To my surprise, when the concert was over, I

found myself way-laid at the door by the same Mr. X, who was in a most abject and penitent mood, from fear, apparently, that his foolish remarks had cost him my good will as a critic. He began to apologize, and to express the hope that he had not offended me by the expression of his opinion of Paderewski. "My dear Mr. X," I replied, "you have just as much right to your opinion as I to mine. We are both to blame for losing our temper and expressing our views in exaggerated terms. But let me tell you one thing as a friend. You know, better than I do, that you have not been a success in New York. Now, do you think it would have done you the least good if Paderewski also had been a financial failure? Think about that question, and it will help you to cure a jealousy which, since it leads you to belittle a genius who is a popular idol, will only make people dislike *you*."

Apparently my little sermon went to his heart, for not long afterward I saw him at a Paderewski concert, applauding one of that pianist's own compositions vigorously. And the reason why I have related this little incident in detail is because I believe that it teaches one of the most useful lessons to a great many other pianists,—the lesson that jealousy never hurts the person who is its object, but may be very detrimental to him who harbors it. Every one who has studied life or read realistic novels knows that nothing so surely ruins a lover's chance of winning as jealousy of rivals and inability to suppress it. The same is true of pianists. Of course, no display of jealousy or any other kind of malice can harm an artist like Paderewski, for in the case of a genius the public judges for itself and cares very little what experts and professionals say, experience having shown that in the estimating of men of genius experts and professionals are usually behind the times. But in the case of minor pianists it is different. Here the public is often at a loss whether it should applaud or not. A little encouragement from generous rivals would in such cases often help a minor pianist to such success as he deserves. But instead of helping him, the jealous rivals do all they can to bring about his fiasco; and when their turn comes he does the same for them.

A curious statistician who occupied a room adjoining Paderewski's, out of curiosity took the trouble to note that during one of his practicing periods the pianist executed a particular cadenza without a moment's cessation something like 750 times.

A lady visiting Paderewski's villa in Paris noticed a cherry stone on the mantelpiece of his music room. She appropriated this treasure, and, taking it to a jeweler, had it magnificently set in pearls and diamonds. A few weeks later Paderewski and the lady met in Vienna, and in the course of the conversation she showed the musician the flattering bauble, telling him that she prized it more than all her other treasures put together. "But madam," said the divine Ignace, running his fingers through his golden mane, "I never eat cherries; the one you found on the mantelpiece must have been left there by my servant!"—*World*.

Musical circles in England have been enjoying a sensational controversy over the refusal of Paderewski to play in a concert at Torquay, where the best seats were only $1.25. Owing to his refusal to appear the audience had to go home concertless. The pianist defends himself by saying that $2.50 was paid at his previous concert in the same place for the same seats, and that his acceptance of half the price would argue that his powers were failing and his reputation diminishing. The patrons of the concert hall at Torquay are wildly indignant, and are flooding the newspapers with sarcastic references to the "musical public's German servant." And yet Paderewski played in this country to audiences that did not pay $2.50 per ticket. He must consider his reputation to rest on a very insecure foundation if he feels that it will suffer eclipse on such slight grounds as are those which he puts forward. There is nothing that is so thoroughly spoiled as is a spoiled favorite.

Some Eastern opinions of Paderewski's "Polish Fantasia" have come to hand. One writer described it as "a wild, bizarre production, glowing in color and astonishing effects, which defy analysis without recourse to the score." One reads further that the Fantasia is intensely Polish. "The Mazurka," "Cracovieme" and "Dumka" are in evidence. This is strange, as an impression prevails in some quarters that "Dumka" is Bohemian, not Polish.

The *Recorder* is an example of hysteria. "He let loose," says that journal, "a volume of fire and fury, and daring impetuosity, and dazzled and bewitched the audience by a play with Liszt's devilish devices, such as—etc."

The *Press* gives a word picture of "the great pianist bowing his chrysanthemum head in his stiff way until it seemed as if it must snap off." The artist is not described, soberly, as repeating a piece at the wish of his audience. The *Press* chooses to remark: "So he breathed again on the dead strings, and again they pulsated with thrilling life," which is very pretty. ne learns from the same paper that "men can't feel, but women must weep, when they hear Paderewski," which is an ingenious application of Charles Kingsley.

Local Items.

Miss Ernestine Goldman intends to give a concert in the near future.

Lueder has a fine stock of German pianos made by Newman, in Hamburg, in stock.

Dave Wise has given up the retail music business, but will continue as music publisher.

Leon Stanton & Co. have removed from 663 Market street to 707 Larkin street. Their new store is well stocked with fine Musical Instruments of all descriptions.

W. Lick has moved into his new Piano Store at 116 McAllister street, and carries a number of Eastern makes, such as Jacob Bros., Erd Schumann, Louis Kroeger, etc.

The following piano dealers of this city are at present in the East on business. Byron Mauzy, Henry Curtaz of the firm of Benj. Curtaz & Son, and Major Clay of Sherman & Clay.

Frederic Belasco's Lyceum School of practical acting has again resumed preparations for the next public performance. Mr. Belasco believes in keeping his pupils constantly at work upon practi-rehearsals, etc.

The San Francisco Symphony Orchestra under the leadership of James Hamilton Howe intend to give a series of concerts semi popular (why not say popular?) and symphony, Friday afternoons in the Golden Gate Hall.

Mrs. David Bixler's "at home" Sunday afternoon January 12th, was a brilliant affair, over a hundred guests were entertained by some of our best local talent, such as the Saturday "Pop" Trio, Miss Sophia Newlands, etc.

Clarence T. Wendell is going to leave San Francisco. The California Quartet will lose its first tenor, and all because "Father" Barnaby of the Bostonians, while in San Francisco, heard the tenor and is quite willing to gather him under his protecting wing.

Mr. Richard A. Lurchesi's recital of his recent compositions of chamber music consisting of a Trio, for piano, violin and cello, a quintet for piano and strings, and three piano solos, etc., will take place at the Beethoven Hall, 336 Post street, Sunday afternoon, February 9th, at 3 o'clock.

John Philip Sousa will give concerts with his celebrated band at the Mechanics' Pavilion February 28th, 29th, and March 1st, under the management of Friedlander, Gottlob & Co. This band was last heard here during the Midwinter Fair, and will no doubt draw good houses now.

Broder & Schlam, popular music publishers and dealers of 28 O'Farrell street, have purchased the entire stock and fixtures of Dave Wise's Music store, located at 1322 Market street. They will continue this store until February 1st, at which time all the stock will be moved to their present address.

Emil Sauret, the eminent French violinist, is now in the United States for his concert tour and after playing in the principal Eastern cities he will visit San Francisco. Music lovers have a treat in store for Sauret is one of the great violinists of the world. His repertory includes 438 compositions.

Miss May E. Barrington, Mabel Crabtree, Anne C. Barrington and Charlotte Gruenhagen, members of the Saturday morning orchestra of this City have pluckily determined to tour the State as a female quartet, with the aim of obtaining enough funds to go to Europe to receive the benefit of a more finished musical education.

A new club has been formed in this City recently and formally inaugurated as "The Musicians' Club of San Francisco." Its president elect is Louis Lisser, A. F. Lejeal is vice-president, and Julius Weber, secretary. With such men at its head the club must prosper, providing its membership is not too exclusive.

Mr. Adolph Bauer has retired for a time from the conductorship of the Tivoli. His mind has become unsettled by overwork and other troubles, so the managers of the Eddy-street establishment have decided to release him temporarily from his engagement in the hope that rest and proper treatment will restore him to health. This result is not altogether unexpected by Mr. Bauer's friends, who have noticed for some time past certain indications of mental trouble.

The first Carr-Beel popular concert of the new season will be held in Golden Gate Hall on February 8th. An interesting novelty will be Gade's "Fantasie Stucke," for clarionet and piano, with Mr. Kent as soloist. Advantage will be taken of Mr. Kent's presence on this occasion to perform Mozart's beautiful quintet for clarionet and strings. At a subsequent concert Saint-Saens' septet for piano, strings and trumpet will be performed. This is a most interesting work, and should be an attractive feature in the programme.

We hear that Mr. V. A. H. Hoflmeyer, the President of the Music Teachers' Association of

California, who is well known from his many lectures in connection with that Society, intends to enter the field as a public lecturer on music. He intends speaking about the different branches of musical science, theoretical, aesthetical, and historical. It will be a chance for schools and clubs to engage Mr. Hoffmeyer either for single lectures or a series of them, as we know of few men equally well qualified for such an undertaking both with regard to thorough knowledge of the subject and to fine delivery. We shall be glad to place anyone wishing to engage him, into communication with him.

Pending the perfection of the plan to found a conservatory of music at Stanford, which cannot be affected for some time, a course in harmony, counterpoint, form, etc., will be opened to the students of Stanford beginning with this semester. The course will differ from that of the Eastern universities in so far that it will be made of as much practical value as possible to the student.

In addition to the classes in harmony, etc., classes in vocal music for the development of the voice as well as for artistic singing will be formed. It is also proposed to organize a choral association for the study and rendition of the works of the great masters. The plan, as projected, will give students who are musically inclined an opportunity to acquire a thorough and practical knowledge of music and an intimate acquaintance with musical works of a choral nature.

This will give the students who are studying to become educators a great advantage over those who are denied the privilege of a musical education. H. B. Pasmore has been chosen to begin the work.

The annual meeting of the Musicians' Protective Union No. 10 was held at 39 Fourth street. The newly elected officers were installed as follows : E. W. Kent, President; J. A. Keogh, Vice-President; Sam Davis, Secretary; T. Eisfeldt, Treasurer; Trustees—I. Frank, A. Paulsen and Rustenberg; Executive Committee —G. Bennett, L. Hauser, C. Henke, B. Jaulus, H. Kropp, William Klein, C. Miltner and E. M. Rosner; Sergeant-at-Arms, J. Spencer.

The new president, in his address to the union, strongly urged the finding of new, healthier and more conveniently located quarters. Other officers made speeches and a vote of thanks to the outgoing officials was adopted unanimously.

Wm. S. Tomlins is going to have a part song "A Summer Song," composed by H. B. Pasmore, sung by the Apollo Club of Chicago this season. This will be Mr. Pasmore's first introduction to the Chicago public in concert music.

Musicians will observe with regret that, in a recent report of the Grand Jury of the City and County of San Francisco, it is recommended that the teaching of certain special subjects—in which music is included—be discontinued on the ground of economy. It may not be generally known that the teaching of music—presumably vocal music—is by law compulsory in our public schools. The Grand Jury ignores this view of the case, and regards music as a "fad" which could well be dispensed with. As a matter of fact, the only direct payment made by the School Department for musical instruction is a salary of $35 per month to a lady for teaching singing in the Girls' High School.

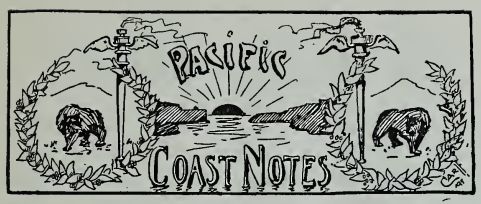
In other schools there is some attempt at vocal instruction, but owing to the absence of any definite plan or system, the results are unsatisfactory. The late J. H. Rosewald—who as a member of the Board of Education had excellent opportunities of acquiring accurate information on this subject—had a very poor opinion of the musical work of the public schools. In a recently published letter he remarked: "It is in the nature of children to love music, and in assisting them to cultivate the taste we will find it to be elevating and refining and strengthening to the moral character. The teaching at present is a mere farce."

In view of this unqualified condemnation, it would seem that the law is at present a dead letter. Instead of raising objections to the totally inadequate amount now expended on musical instruction, it might well be the dnty of the Grand Jury to urge the fulfillment of the law in the most complete and thorough manner.—*H. J. Stewart.*

Free Scholarship.

The pupils who passed the examination at the Musical Advancement Society conducted by Mrs. Mann and will receive free tuition are:

1, George Grube ; 2, Percy E. Cecil; 3, Cordelia Parsons; 4, Clifford Anderson; 5, Vera Mount; 6, Flora Parsons; 7, Cela Spencer; 8, Bessie Anderson; 9, Mabel Anderson; 10, May Spencer; 11, Josephine Clark; 12, Myrtle McDonald; 13, Matie Waite; 14, Amanda Arps; 15, Elsa Arps; 16, Nellie McKevitt; 17, Ingrid Hansen; 18, Ida Harris; 19, Frank Peebles; 20, Max Jacobs; 21, Pearl Conness; 22, Daisy Lee; 23, Mrs. L. McDonald; 24, Miss Annette Godfrey; 25, Miss Gertrude Brown; 26, Miss Carrie Brown; 27, Miss Isabel Cole; 28, Miss M. J. Dolan; 29, Miss Florence Smith; 30, Mrs. S. Brown; 31, Miss R. Shea; 32, Miss K. Ryan; 33, Miss Elsie Irving; 34, Miss Isabel Little; 35, Mrs. A. Cecil; 36, Miss Florence Perkins; 37, Miss Belle Miller; 38, Miss Myrtle Mock; 39, Miss Mattie Farris : 40, Miss Nina Jacobson; 41, Miss M. Johnson; 42, Miss Nellie Holleran; 43, Miss Fannie Dauson; 44, Miss Rosetta Burton; 45, Mr. Frank Grube; 46, Mr. Joseph Holle; 47, Miss Lina Muraski; 48, Miss Fannie Muraski; 49, Miss Lillian Wallace; 50, Mrs. Sullivan; 51, Miss Maggie Burns; 52, Miss Minnie Griffith; 53, Miss L. E. Long; 54, Mrs. Crooks; 55, Miss Josephine Nye; 56, Miss Mary B. Nye; 57, Miss Jennie Little; 58, Miss Alice Gay. Twelve for violin, ten for vocal, thirty-eight for piano and sight reading. Altogether sixty pupils.



Martinez.—Mrs. T. A. McMahon gave a pupil recital at the Congregational Church parlors at which the following program was rendered to the satisfaction of those present:

1. "Mazurka des Traineaux," Bissell, Lottie Sherman, Grace Fish, Cora Lasell, Blanche Fish; 2. "Rigoletto," Verdi-Streabbog, Amy Morgan; 3. Selections from "Martha," four hands, Krug, Pearl Huckstep, Elsa Upham; 4. "A La Valse," Bohm, Mabel Sherburne; 5. "The Magic Flute," six hands, Mozart, Annie Fish, Pearl Huckstep, Elsa Upham; 6. "Success"—Polka, Ketterer, Blanche Fish, Grace Fish; 7. "La Regata Veneziana," Liszt, Lottie Sherman; 8. "Calif de Bagdad," eight hands, Boieldieu, Lottie Sherman, Grace Fish, Cora Lasell, Blanche Fish; 9. "Invitation to the Dance," Von Weber—Czerny, Lottie McMahon, Mabel Sherburne; 10. "Twittering of Birds," Billema, Cora Lasell; 11. "March Triomphale," piano and organ, Alex. Guilmant, Mabel Bailey, Mrs. McMahon; 12. "Valse Brillante, Moszkowski, Lottie Sherman; 13. (a) "Nina (tre givoni)," Pergolese, (b) Selection, Grieg, Miss M. B. Taylor; 14. "Wilhelm Tell," Rossini, Lottie Sherman, Cora Lasell.

Santa Rosa.—The Etude Club held a meeting Saturday afternoon. There was a good attendance and the programme rendered was as follows: Violin and piano—duet by Misses Pauline Olsen and Blanche Hoffer. Piano solos by Mrs. Berry and Miss Griffin; vocal solo, Miss Lee.

Pasadena, Cal.—The Pasadena Conservatory of Music is nicely domiciled in its new quarters in the Ernfelt building at 112 West Colorado street, and the faculty of that institution are highly pleased with the elegance and convenience of their musical home.

San Jose.—The Ladies' Saturday Morning Club gave an interesting entertainment the 11th of January, the programme of which was entirely made up of compositions by California composers and was as follows:

Songs, (a) "Welcome to Spring," (b) "The Summer Wind," (H. B. Pasmore), Miss Alice MacLeod; piano solo, Polonaise op. 56 (M. L. Driver) Miss Ora Griswold; songs, (a) "Adrift," by August Mignon (Major Darling), (b) "In Darkness" (G. Sauvlet), Miss McLellan; piano solo, Nocturne (F. L. King), Miss Elizabeth Weller; songs, (a) "Reconciliation," (b) "My Love for You," (c) "A Prayer for Peace" (C. Urmy), Mr. Clarence Urmy; solo and chorus, "Fernleaves" (Noah Brandt), Mrs. Kirkpatrick and club chorus; song, "O Love, Your Heart Is in My Keeping," from "Bluff King Hal" (H. J. Stewart), Mrs. Hillman-Smith; piano solo, (a) Gavotte, (b) Waltz Chorus (E. S. Kelley), Miss Hazel Park; Scotch ballad, "The Ingleside," (Miss Pearson), Miss Elsie Kirkpatrick.

Both Conservatories opened another term with a large number of students from all parts of the country.

Stockton.—The U. C. Glee Club and their yellow ringlets were with us last week and sung very poorly. One lovely bass voice was heard in the chorus, but as that was all, I cannot name him. Purcell's violin playing was good.

Our singers are in sweeter voice than ever. The recent warm weather makes us all feel like singing birds.

Robert F. Lloyd of San Francisco, the leader of the Stockton Choral Society, is attempting to reorganize the society and get it into shape again. The Choral Society was formed last summer under the leadership of Mr. Lloyd, and was composed of many of the best voices in the city. Those who joined it were of a class who, while loving fine vocal music. did not care for opera, and therefore were self-barred from the Euphonie Club.

Los Angeles.—Herr Anton Schott, the greatest living Wagnerian tenor, court singer of the Emperor of Germany, is really to appear in Los Angeles en route from the City of Mexico to San Francisco. Anton Schott is one of the greatest actor singers of the present day, having achieved the highest rank in Europe as an interpreter of Wagner roles.

Forum Club.

At a meeting of the Forum Club during the past month, Mrs. Edna Snell Poulsen delivered a most able lecture on Henrik Ibsen, touching upon his life, his purposes and his works both of poetry and of prose in the way of illustration, reading parts from some of his plays. This gifted women spoke for over an hour and held the interest of her hearers from first to last.

She was ably assisted by one who is at present, pursuing her dramatic studies with her—Miss Mabel Hussey, of Oakland—who, with her full rich voice, gave exquisitely a short reading from Ibsen's most passionate play, "Little Eyolf."

Eastern Items.

It is said that at the close of the opera season at the Metropolitan Opera House Messrs. Abbey & Grau will take some of the leading artists to San Francisco, where they will give eight performances.

Materna has closed a number of engagements for concerts in the east before she sings with the Thomas Orchestra in February. After her engagement with Theodore Thomas she will make a tour to San Francisco with Ondricek.

Mr. Otto Sutro, the brother of our present Mayor, Hon. Adolph Sutro, died January 19th at his home in Baltimore after an illness of long duration. Mr. Sutro was a gentleman of marked refinement and musical talent, and the prominent music dealer of Baltimore. There is universal sorrow at Mr. Sutro's death for he was beloved by all who knew him.

The reason for the sudden disappearance of the renowned Dutch pianist, Martinus Sieveking, still remains a mystery. It will be remembered that on Christmas eve last Sieveking dined with several congenial companions, and, on the following day, he disappeared, much to the consternation of his managers, and also his friends. The "truly great" are frequently eccentric; but whether Sieveking is merely in hiding for a season, or has returned to the home-land—perhaps not caring to tempt fate while the Paderewski mania is so strong, we hope history will reveal.

Foreign Items.

The Artists' Home, founded by Marie Seebach at Weimar, was opened recently. It will contain fifteen artists, and already has nine inhabitants.

It is said that Frau Lili Lehmann made her reentrance recently upon the stage in "Norma," and that the Viennese overwhelmed her with honors.

A new operetta on the subject of "Mme. Sans-Gêne" has been written by two Russian composers, Dineki and Werani, and its first performance in Moscow was very successful.

Sir Joseph Barnby, a celebrated composer and conductor, the principal of the Guildhall School of Music, died January the 28th in London. As composer he held a high rank; he composed the oratorio "Rebekah," the psalm "The Lord is King," and a great number of anthems, hymns and part songs.

Correspondence

Los Angeles.—The only notable event of this month was the appearance of Herr Anton Schott. His best days are over, but he is still in the posses sion of a vigorous tenor robusto voice, which at his time made him one of he best Wagner singers. The programme was not well selected, the recitation from Lohengrin, and the recitation from Tanhausser not being adopted for a concert hall (even when splendidly sung) without the proper stage surroundings. His other numbers, especially Dic beiden Guenaviere from Schuman, were finely rendered. Of Herr Arthur Fickenscher, pianist, not so much can be said. He is superb. A miserable house greeted these two great artists, an everlasting shame for this city. I should not wonder if in future all great artists will shun L. A. as a show town!

Another concert will be given Friday next, Messrs. Wood and Cornell taking great interest in getting it up. We hope to see a packed house.

The "Messiah" is to be repeated at the Tabe r nacle. Let the Messiah help them to make a suc- cess.

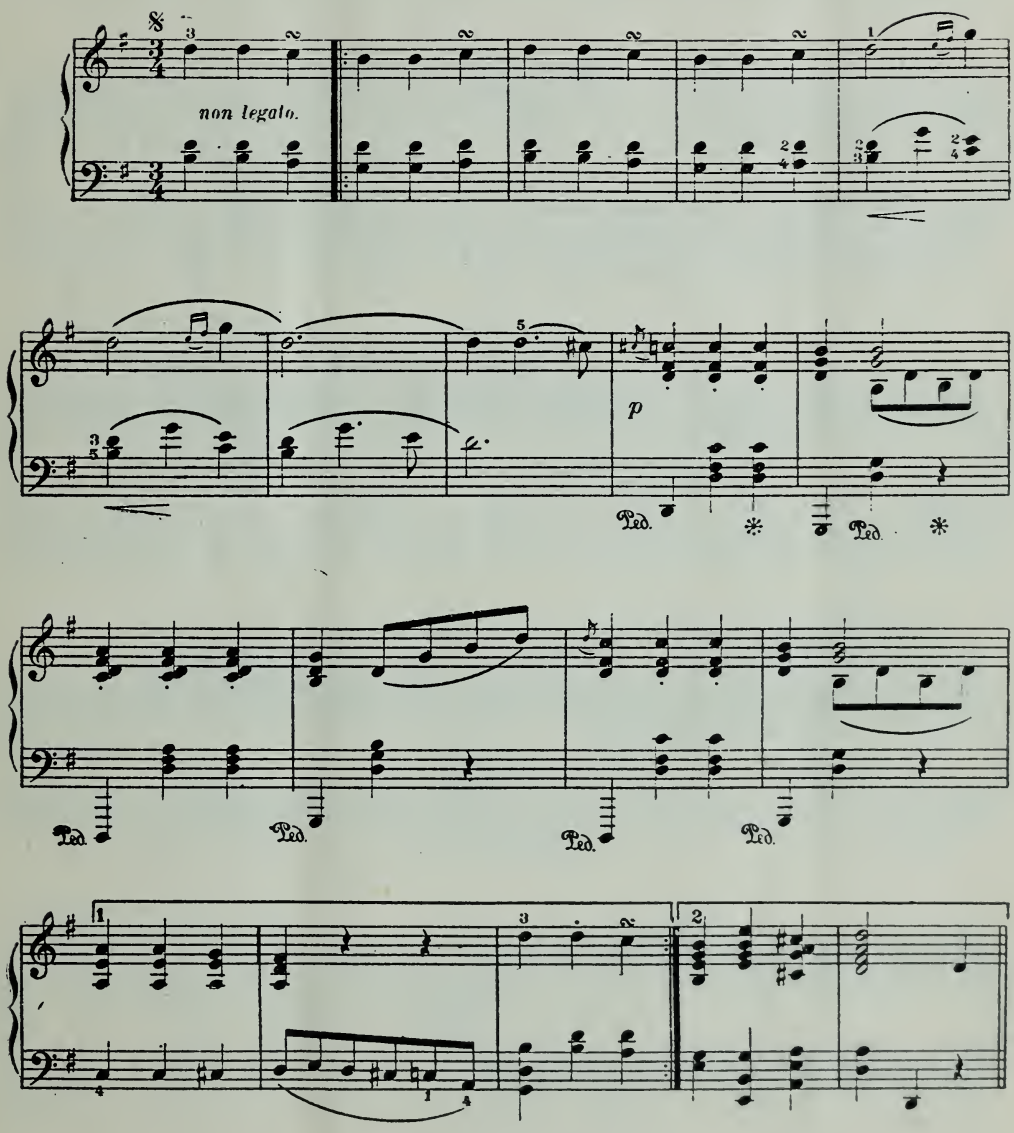
The Aramenti Concert Company gave a concert at the Tabernacle. The house was fairly well attended. As it was given the same evening as Herr Schott's, I could not attend, but from what I hear it was not a success.

Tavary's Opera Company is coming next week. I hope it will have more success than last time. Carl Mertens, the well known conductor, is with them this time! G.

DEAR EDITOR: Thinking to amuse your readers I send the following clipping—in this manner a teacher, who has lately come to Stockton advertises her coming pupils' concert:

"AN EVENING OF SONG.—For 25 cents admission on Tuesday evening, the 28th instant, at Pioneer Hall you'll hear the most phenomenal voices on the globe. Miss — takes C on second space of bass clef to G in altissimo. Miss — and Miss — have the same range. Miss — from the same C to high E. These head tones will be heard at the recital. Mme —'s method of lung-power, which discovery she made while at the dissecting table with her father, will never fail to produce a wide range and a lung power of forty to forty-five seconds."

MENUET.



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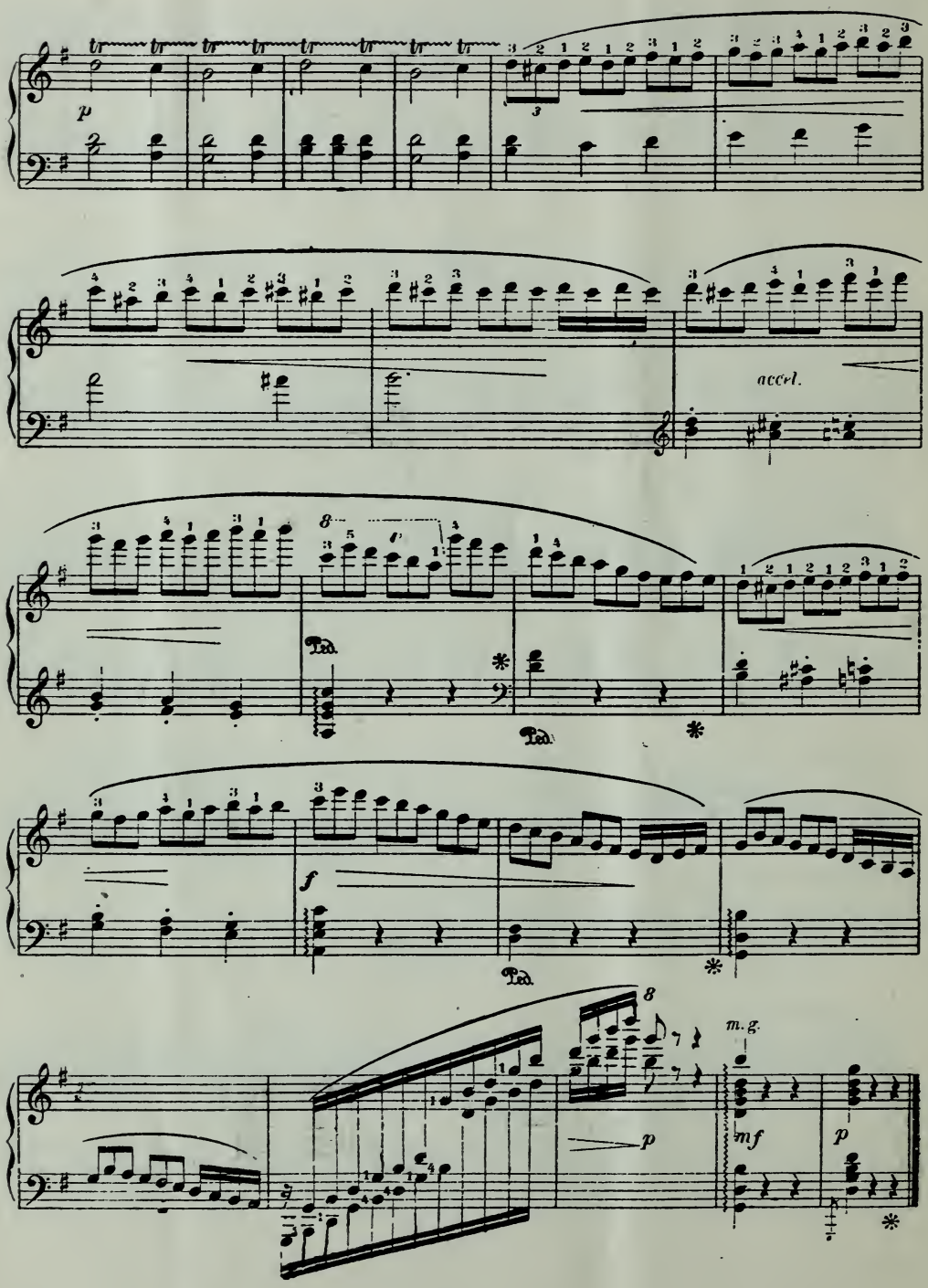
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California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

Oakland Branch under the management of Miss Mabel Hussey.

A monthly journal devoted to the interests of music in general, and the elevation of the art of music on the Coast in special.

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San Francisco, Cal.

SAN FRANCISCO, FEBRUARY 1, 1896.

Song Recitals.

It seems pretty well conceded that the best, if not the only, way to establish and maintain the reputation of a fashionable vocal teacher is to give recitals and thereby exhibit "the goods." Sometimes this is done by the teacher and at others, if the teacher don't sing himself, it is accomplished vicariously.

Mr. Andrew Bogart has become implicated in the recital business rather prominently of late. Since Mr. B. is not posing as a professor himself, it is presumed—even whispered about—that the Stewart "brand of goods" is really on exhibition, and for the usual trade purposes.

These sing-song affairs are well enough—for people who can be entertainingly fed upon very mild diet. But one going to them expecting much satisfactory and invigorating musical pabulum, who knows the real thing when he meets with it, will be disappointed. They have not attained complete emancipation from the taint of amateurishness, and the selections are often so drearily uninteresting as to bring on an attack of "that tired feeling."

Some disappointed critic who seems to have had a much clearer idea of his disappointment than of its real cause, having published his feelings, has been thought worthy by Mr. Bogart of being sat upon, which he essays to do in Town Talk. But Mr. Bogart fails to convince all of his auditors that his critic was wrong. If he assumes that a classical program and a good voice comprise all that is needed he surely has something more to learn.

His critic, like others who heard the result of the above combination, was nauseated at the emptiness of the entertainment and innocently attributed part of his annoyance to the ill-dressing of the singers.

Of course a "Prince Albert" coat is the proper thing for a matinee, not a "four-buttoned cutaway," even though Mr. Sig. Beel, who should and doubtless does know better, usually appears at the "Pops" in that garb and sometimes with paleozoic laundry to match.

Mr. Bogart may also learn that Humperdinck's music looks better on a program than it sounds, bereft, as in his recitals, of all the orchestral and scenic accessories to which it owes its remarkable success. Rendered as it was in Golden Gate Hall, it surely could make no claim to being more than a trivial and childish, if not rather "silly" ditty. When given in Humperdinck's style it will be a very different thing or else remain "silly." Nothing but its name gave it much claim to any other verdict at the "recital."

The most offensive feature of these "recitals" is their assumption of an importance to which they are not entitled either by inherent merit or ulterior intention. They are first and foremost advertising dodges. If perchance they contain any less objectionable features, it is rather by accident than design.

Freund's Musical Weekly has changed its name and will be known in future as the "Musical Age," conducted as before by the able Harry E. Freund.

In view of the approaching visit of the great pianist we present our readers with a half-tone picture of Paderewski and one of his most popular compositions. For those who desire more information about him and his art, we print a collection of clippings concerning his career, etc.

The "Musician," a 44-page monthly devoted to the educational interests of music, published by the Hatch Music Co., Philadelphia, and edited by Mr. Arthur L. Manchester, made its first appearance in January. It is full of interesting matter and has a most attractive appearance. We wish it all success.

Among the many complimentary letters we receive we may be permitted to give here a sample:

Convent Mount Saint Mary's, Jan. 15, '96.

F. J. Zifferer: I enclose my subscription for the year '96. Am heartily pleased with the California Musical Journal and would not be without it if it cost twice the amount. I enjoy your criticism immensely, but sometimes I think you too critical. You may send two binders, etc.

Sister U.

It is a trifle hard on our well-known, long-resident and marvelously nimble-fingered pianist, Hugo L. Mansfeldt, who made a pilgrimage to Weimar to become a pupil of the great Liszt, now to find the photograph which he brought home with him instead of a diploma, published in a recent *Musical Courier* together with the long screed by Mr. Liebling, in which poor Mansfeldt is only alluded to as "The bespectacled man holding a book under his arm is Liszt's secretary!"

This is too bad! Why, the "book" itself, the title of which is so thoughtfully turned toward the audience, is a lot of Liszt's piano music. A secretary wouldn't write that. Then again, why should the great Liszt draw on California for a secretary, thereby robbing us of our great pianist? Fortunately he did not keep him away from us many months.

Mansfeldt has been a prominent pianist in this State for over thirty years, only interrupted by his visit to Weimar, and he looks now exactly as he is depicted in the photograph. His youth seems perennial. He gives recitals constantly and has a marvelous facility of technique.

We received "a sharp" sting from the *Wasp* of January 11, intended to incite the Journal to more caustic and discriminating musical criticism than is common to our local press, which is given less to censure than to flattery. If we err in the direction of leniency, we are far more pardonable than is the secular press, because our clientele, unlike their's, is confined to the profession whose performances are under criticism. Then again a gentle hint and word of encouragement are often more efficacious in inciting improvement in artistic effort than a bold and heartless outburst of truth might be. So, when we can, we like to give many of our inflicting artists (?) "the benefit of the doubt" and "time for repentance," which they so sadly need.

We heartily commend the outspoken and honest opinions concerning musical matters which have characterized the columns of the *Wasp* from the pen of "A. Sharp." They are intelligent, discriminating and fair, in which respects they are not surpassed by any others in town, no matter how many columns may be filled by the various prattlers upon music. Good, sensible, wholesome criticism of much that is offered our musical public is sadly needed to stem the flood of personal vanity, meretricious pretense and trade advertising which masquerades before us as Art! It is a pity love of music is so little removed from love of money, art from avarice!

This month was extremely quiet in this line. Only a few ventured to give a public entertainment. The holidays and the fear of wet weather may have had something to do with it. The best concert this month was that given by Otto Bendix under the able management of Mrs. Bendix his wife, who proves worthy to be called a first-class impressario. The program was a very interesting one and contained the following pieces:

Tschaikowsky—Trio for Piano, Violin and Cello. 1. Pezzo elegiaco. 2. Tema con variazioni. 3. Finale. (In memorial of a great artist.)

Saint-Saens—Duo for two Pianos on a theme by Beethoven. Nardini — Sonate for Violin, Larghetto-Allegro. Scarlatti Pastoral, Grieg—Holberg Suite in old style: Prelude, Sarabande, Gavotte, (Aria) Rigaudon.

Chopin—(a) Scherzo, in B minor; (b) Nocturne, in D flat major; (c) Ballad, in G minor. Rubenstein Galop. Decker Bro. Pianos were used on this occasion.

The Music Teachers' association of California gave their 16th concert "special night" when pupils of the different members also took part. Without any special comment we would suggest that the music committee should have a preliminary rehearsal of their program and vote upon who may take part, and who may not, thereby securing better music and performers worth listening to, and less unworthy such an association.

Mr. Arthur Johansen the violinist, Miss Tully of Stockton, and Mrs. Coursen Roeckel, deserve special credit for their performances.

The vocal teacher, Joseph Grevens, gave a concert, an Opera Portpourri, at the Odd Fellows' Hall, January 8th. The Hall was well filled and among the numerous performers, twenty in all, were several of promising talent.

A Testimonial Benefit Concert was given to Mr. Jules R. Mersfelder, January 28th.

The Benefit Concert tendered to Mr. Howe took place at Oakland, to which we will allude in our next issue.

A "First Historical Piano Recital by Hugo Mansifeldt, under the auspices of the Hawthorne Society," was given at the Y. M. C. A. Hall on the 24th. In a series of eight Historical Piano Recitals we are to have a chronological succession of the masterpieces, "from the earliest times to the present day." By way of fulfilling the promise, the first program begins with the present century, and we are to back up the stream of time, as it were, toward Bach, and the other old writers, who are announced for subsequent attention.

The program of the first recital was as follows:

Miscellaneous. 1. (a) Elfin Dance, Grieg, 1843; (b) Mazurka, B minor, Chopin 1810-1849—Miss Else Cellarius. 2. (a) Study op. 10 No. 12, (b) Study op. 10 No. 5, Chopin—Miss Hattie Hershberg. 3. (a) Bird as Prophet, (b) Arabesque, C major, Schumann 1810–1856; (c) Kamennoi-Ostrow, Rubinstein 1829-1895 — Miss Carolee Wilsey. 4. Rhapsodie No. 12, Liszt 1811-1886—Mrs. Augusta Holling. 5. Sonata for Flute and Piano, Kucken 1810–1882 Miss Annie Schaw and Mr. C. A. Neale. 6. Gondoliera, Liszt—Miss Aimee Cellarius. 7. Concerto, A minor, Grieg—Miss Carolee Wilsey and Mrs. C. A. Neale. 8. Concerto, G minor, Saint-Saens 1835—Mrs. C. A. Neale and Mr. Mansfeldt. 9. Hungarian Fantasia, Liszt—Mrs. Albert Elkus and Mr. Mansfeldt.

The performance was good but monotonous. Special praise is deserved by Mrs. Albert Elkus, Mr. and Mrs. C. A. Neale of Sacramento and Miss Elise Cellarius of this city.

Mrs. Carmichael Carr gave a piano-pupil recital at the Beethoven Hall, January 3rd; following is the program:

1. Valse, for two pianos, eight hands, Raff, Mrs. Seib, Miss Wollner, Miss Hellman and Mrs. Carr; 2. Bolero, Reinecke, Miss Potter and Mrs. Conning; 3. Etudes Symphoniques, Schumann, Miss Gertie Stolz and Miss Andersen; 4. Slow Movement from G. Minor Concerto, Mendelssohn, Miss Newfield and Mrs. Conning; 5. Gavotte, Pirani, Miss Mary Bailey and Mr. J. L. Lilienthal; 6 Gondoliera, Reinecke, Miss Wollner and Mrs. Conning; 7. King Manfred, Schumann-Reinecke, Miss Wade and Miss Bien; 8. Troika, Tschaikowsky, Miss Newfield and Miss Wheeler; 9. Andante and Variations, Schumann, Miss V. Lilienthal and Miss Bien; 10. Song, Miss Alice Vincent; 11. Concerto, E minor, Chopin, Miss Hulda Andersen, second piano, Miss V. Lilienthal.

The rendition of each number gave evidence of careful training.

The Shaw Grand Pianos were furnished by G. O. Heine & Co. on this occasion.

Oakland Branch

Under the management of Mabel Hussey. Office, 1013 Broadway, Oakland. Kohler & Chase.

The First Methodist Church of Oakland enjoys the distinction of being the first place of worship in Oakland to pay a municipal license for the purpose of holding an entertainment. Owing to the lack of permanent places of amusement, nearly all the churches of this city have been hired for dramatic readings, concerts and entertainments several nights in each week. The owners of halls objected to this some months ago and thought that where an entertainment was given for profit there should be no discrimination between halls, whether they be legitimate music-halls or churches. It was thought that the ordinance was not broad enough to cover the churches, but License Inspector Mitchell decided that it did, and when Miss Shorey made her debut a few nights ago he presented a bill for the license of five dollars, and it has just been paid.

Last Thursday night the High School boys hired the First Unitarian Church for the purpose of an entertainment and when the License Collector appeared it was denounced as a hardshlp and an outrage, but there was a handsome profit made and Mitchell thinks the city is entitled to a share, and intends to get it. Hamilton Hall has also been notified that licenses on churches which do a music-hall business will be enforced, and about twenty-five other places of worship will also be notified.

Although the ordinance is twenty years old it has never been enforced against the churches before, and there is much indignation expressed at the work of License Inspector Mitchell, but he will continue to collect until his acts are declared illegal. Mr. Mitchell has two keen incentives to work hard at present. There is a movement to declare the office of Lilense Inspector vacant on the ground of economy, and there was much fear expressed regarding the possibility of running the city government on a dollar tax. Mr. Mitchell is, therefore, doubly anxious to show that his office is a source of revenue and should not be abolished and his work left to the public force.

"The churches have expressed great surprise," said the License Inspector today, "that I should expect them to pay licenses. I have been told by some that it is robbery and extortion and the High School boys called me a highwayman, but there is no help for it. The matter was called to my attention, and when I looked at the law I became convinced that I was justified and compelled to go ahead.

"It is a new departure, of course, and it seems strange that the matter has not been attended to in all these years. But the majority of those having control of the churches are convinced that I am right after I explained the matter to them. A few, however, are very much opposed to what they consider an imposition. Of course this license does not apply to church gatherings which are a part of church work. The cases where the license will be enforeed are those of concerts and lectures and entertainments and are given only for profit. Lectures and readers like Cable, Riddle and hosts of local professionals hire a church because it gives tone to their ventures.

"If they were to hold their entertainments in a public hall tha proprietor would have to pay a license, and there is no difference in the two from a commercial standpoint. I have just collected the first license from the First Methodist Church, and now that a precedent has been set I shall see thait is followed. The licenses from the churches where entertainments are held will make a handt some yearly addition to the city treasury."

The stand of Mr. Mitchell has created some consternation, as some of the churches have been renting to professionals for many years and never considered that they were running in opposision to the music-hall proprietors.—*S. F. Call.*

Miss Carrie Fross-Snyder, Reader, and Mrs. Osgood Hilton, Soprano, gave the first of their matineé recitals on the second of last month, at the new hall corner Eleventh and Clay streets.

The music lovers of Oakland are to have a treat in the shape of a concert at the First Congregational Church by the Salt Lake City Choir. The concert will take place some time in April, probably the 17th, but it has not yet been definitely settled. This choir sings in the Mormon Tabernacle at Salt Lake. They made a very successful trip to the World's Fair and were very well received wherever they appeared.

The choir of the First Methodist Church, consisting of Mrs. A. A. Dewing, Soprano, Miss Esther Neuhaus, Contralto, W. W, Davis, Tenor, Mr. J. M. Robinson, basso and conductor, Miss Constance Jordan, organist and a chorus of forty voices is doing excellent work. They are rapidly taking high rank in the performance of church music.

Some excellent programmes were given during the sojourn of the State Teachers' Association in our City. During the seesion of Thursday, January 2, slight intermissions were taken when the California Quartette and Mrs. Blake-Alverson con-

tralto, refreshed their listeners with sweet sounds. In the evening there was a promenade concert at the High School building when Ritzau's Orchestra rendered an excellent programme, enjoyed by many hundreds.

In the *Enquirer* appears the following letter by some one who is not satisfied with the selection of music in the churches:

I wish to enter a protest against the class of postludes given in some of our prominent churches. While there is no one who enjoys and appreciates music more than myself, I am a firm believer in the "eternal fitness of things." For example: Last evening Dr. Coyle in the First Presbyterian Church delivered a very eloquent and touching address on Christ's ability to save himself and be the Savior of men, with a tender and earnest appeal to all present to accept him. This was followed by an exquisite rendering of "Abide with Me" and the benediction. Then the organ belched forth with a postlude of the "Ta-ra-ra-boom-de-aye" order. If "Pop Goes the Weasel" is inappropriate at a funeral, this class of music is equally so in our churches, and especially under similar circumstances. A. H. J.

Oakland, January 13, 1896.

On the evening of Friday, January 3rd at the First Congregational Church, Prof. Le Conte gave a most interesting lecture preceded by a short program of seven numbers. There was an opening organ solo by Harvey E. Loy who also accompanied Miss Eva Shorey, soprano, who sang with exceeding versitility three songs, "When Love is Gone," by Hawley; "La Danza Della Memoirs," by Caracuolo and Behrend's "Daddy." The California Quartette sang "The Ole Mill," Macy, and Dudley Buck's "Annie Laurie." They always please. The solo cornetist, Miss Nellie Shipley played well indeed, eliciting a hearty encore. Mr. Zanders was the accompanist. Mrs. Blake-Alverson sang Arditti's "Let Me Love Thee," to which she gives a most perfect interpretation. Miss Mabel Hussey accompanied her.

One of the newest and best programmes ever produced in this city was that arranged by Guilio Minetti and given at the Unitarian Church, January 3. It has been stated that this no doubt will be the beginning of the "Pops" in Oakland. The programme upon this occasion was one of the highest order, revealing in its rendition artists of high standard. The Minetti String Quartette, composed or Messrs. Minetti, Josephs, Heinsen and Von der Mehden played numbers by Bolzoni, Luzzi and Catlain, and with Miss Alice Bacon at the piano, gave the Sgambati quintette for piano and strings in b flat, op. 5. This was most effective—the ensemble was good. Mme. Ferrari was the vocalist, giving numbers by De Beriot, Martin and Marchesi. Mr Miuetti played the Concerto Romantique, op. 31, by Godard, again proving himself the artist that he is. Miss Alice Bacon always does artistic work and accompanies beautifully.

Miscellaneous,—Miss Ellen Beach Yaw, who is being widely advertised as the owner of a phenomenal voice, is said to be a native of California. If newspaper accounts are to be relied upon, Miss Yaw's voice unquestionably exhibits a wider range than that of any other singer on record, since it begins on G below the stave and extends to E in altissimo, giving a compass of nearly four octaves. It would be rash to assume, however, that even such an extraordinary voice as Miss Yaw's is sufficient in itself to insure her success as a singer. Voices must be judged by their quality, rather than by their compass, and it usually happens that soprano voices of exceptionally high range are lamentably weak in the middle register. There appears to be an idea in the minds of some musical people that a singer possessing exceptional notes in the upper register is a superior kind of being to the ordinary vocalist, but the fallacy of this theory is proved by the fact that many artists of world-wide reputation have been endowed by nature with little more than an average range of notes. A soprano voice of about two octaves—C below the stave to C in altissimo—is about all that is necessary for the rendition of the works of the great composers.—*Examiner.*

Manager—Well have you the program all fixed for to-night's concert?

Assistant—The program's all right, but there's another row in the company.

Manager—What are they quarrelling about now?

Assistant—About whose turn it is to be too ill to appear.

OAKLAND BUSINESS CARDS.

Walter F. Lewis, Dentist, 462½ Thirteenth Street. Residence, Linda Vista Terrace. Telephone, No. 1093.

Mrs. Blake Alverson,

Voice Culture

1108½ Broadway. - - Oakland.

The Baldwin.

The Baldwin reopens on the 3d of February with the well-known Tavary Grand Opera Company, whose successful performances in this city last year are still in our memory. Their repertoire is so extensive that with each performance we may hear a different opera. They promise Aida, Carmen, Bohemian Girl, Huguenots, Mignon, Cavalleria Rusticana, I Pagliacci, Martha and Lohengrin, etc. The company intends to remain here three weeks

The California.

At the California the Kimball Opera Comique is announced. Their first production will be a lively burlesque called Hendrick Hudson Jr.

Grover's Alcazar.

Grover's Alcazar is enjoying great popularity. "My Precious Baby," and "The Wolves of New York" drew full houses, even in the rainy weather. "A Canting Scoundrel" is expected to hit the taste of their patrons, as it is a local application.

The Columbia.

The management of the Columbia Theatre can be well satisfied with the success they have had with the Frawley Company. "Man and Women," De Mille and Belasco's masterpiece, is their last production for this season. It will be followed by Katie Putnam in a new play.

The Tivoli.

"Ixion" was the most successful holiday production ever given in this house. It had a six weeks' run and full houses every night. The brilliant American opera, "The Gentle Savage," is announced for February 3d, while in preparation are several new French and German operas, Lorraine, Susette, The Tyrolean, the Master Miner, etc.

The Bush.

Frederick Belasco's third regular Lyceum performance took place at the Bush Street Theatre before a most fashionable audience. "A Celebrated Case" was the piece selected by Mr. Belasco who deserves great credit for his handling of this difficult play, with a cast almost entirely made up of novices.

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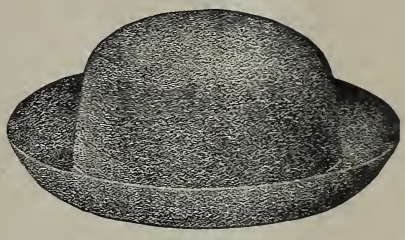

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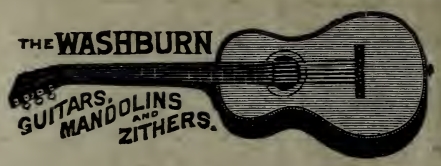

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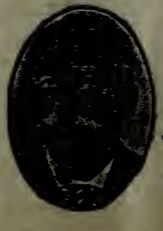

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